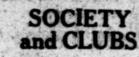


The Washington Herald





NEW PLAYS AND PLAYERS BEFORE THE JUNE FOOTLIGHTS Mary Nash Finds **New Stage Role**

"The Turn in the Road" Heads List of Theaters' Offers On Week's Bill.

imate theater attraction of the present week and the promise of a stock season inaugural at the Garrick a week from next Monday are factors which indicate that the stage art is withstanding the approach of summer with unusual staunchness.

The new Thomas comedy will have its premiere at the National next Monday night under the title of "The Turn in the Road." It serves as a new starring production for Miss Mary Nash and will probably be groomed for a fall engagement in New York. The vaudeville theaters of the city, always indifferent to the heated term, again offer excellent variety bills and nearby suburban parks are in full blast.

The Turn in the Road."-National.

One of the dramatic treats of the season will be disclosed tomorrow night at the National, when Sam H. Harris will present "The Turn in the Road," a new comedy by A. E. Thomas. It will mark Mary Ryan's return to the stage after a retirement of over a year. In his new comedy Mr. Thomas has told the story of a woman who comes to a turn in the road of her affairs, a turn that leads whither she knows not. The playwright has asked and answered the question: the Road" is neither melodrama nor farce; it is a slice of life in play form, brimming with humor in its ex-The cast will embrace Harry C. Browne Percy Pollock, Neil Martin, Ruth Mero, Leon Cunningham, Blanche Fridirici, Kate Mahew, Margaret Shackelford and others. The comedy has been staged under the direction of Sam' Forrest.

Miss Ryan's role in the Thomas play is one that calls for full play of the charming personality and unusual talent revealed in her notable successes in "On Trial," "The House of Glass," "The Little Teacher and "The Fortune Hunter."

Vaudeville-B. F. Keith's.

Henry Santrey and his society jazz band will b the chief attraction of the B. F. Keith theater bill this week, commencing tomorrow. With a large array of musicians, he is exploring a fresh musical field. The extra added comedy hit is furnished by Al Lydell and Carleton Macey. Another inclusion will be the famous danseuse, Emma Haig, who is scaling the heights with Richard W. Keene. Florenx Ames and Adelaide Winthrop will be seen in "Alice in Blunderland." Others in the bill are Joe Rome and Lou Gaut "When Extremes Meet;" La Bilbianita in an extravaganza; Russell and Devitt, acromedians; Jack Hanley, "Topics of the Day" and the News.

Vaudeville-Cosmos.

which has been the laughing hit of vaudeville for three successive seasons, will return to Washington in with honors gained in the country's best theaters, appearing as the headline attraction at the Cosmos theater this week, beginning tomorrow matinee. A program of six other bright vaudeville acts will be supplemented by a revival of "The Champion," Charlie Chaplin's famous motion picture production, and "The House of Glass."

Several years ago Mr. Browne was appearing in vaudeville. Then he decided he wanted to do more serious work, so he joined a stock company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire companies that played all over the country. In "Arizona" he had his first season on the road. This was company in an amusing animal clement, who are playing the east of the vaudeville for the vaudeville for the country. In "Arizona" he had his first season on the road. This was company and company in an amusing animal movelty; Silbers and North, who are playing the east of the vaudeville for the vaudeville for the vaudeville for the country. In "Arizona" he had his first season on the road. This was company and company in an amusing animal movelty; Silbers and North, who are playing the east of the vaudeville for the decided he wanted to do more serious work, so he joined a stock company and for eight years appearing in vaudeville. Then he decided he wanted to do more serious work. So he joined a stock company and for eight years appearing in vaudeville. Then he decided he wanted to do more serious work. So he joined a stock company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and repertoire company and for eight years appeared in stock and reperto Billie Burke's "Tango Shoes," the delightful farce novelty; Silbers and North, who are playing the east for the first time in four years in a splendid comedy "In Search of a Single skit, "A Bashful Boob": "Poilu," a French hero of the world war: Adams, Held and Company, in "Ghosts," Case of Becky."

In Search of a Sinner" he had two seasons with Frances Starr in "The world war: Adams, Held and Company, in "Ghosts," Case of Becky." and Ted McLean and Company in "A Modern Diana."

Vaudeville-Strand.

The Strand theater all week, beginning today, will present Barnold's animals, introducing trained dogs and monkeys in a finished playlet entitled "A Glass."
Hot Time in Dogville," which the animal actors give Beir without assistance, as the headline feature of the vaudeville portion of the bill. Other acts will invaudeville portion of the bill. Other acts will include Francis and Wilson in "Ups and Downs;" Don Lynn, the weighty comedian; Lyle and Emerson, presenting "It Happens Every Day;" the Kee Tow Four, oriental harmonists; "A Divorce of Convenience," with Owen Moore in another of his delightful comedy characterizations, and short film features with special

Glen Echo Park.

Outing parties by the dozens are scheduled at Glen Echo park during the next few weeks and with the advent of the school holidays the open season for picnics will be on. With its wealth of shade and cool breezes, with the river and canal at hand for boating, swimming and fishing, with picnic tables, swings and other accessories all available, Glen Echo is an ideal place for all-day outloom. is an ideal place for all-day outlings. In anticipate is an ideal place for all-day outlings. In anticipate of the usual Sunday crowd, all the attractions of park are ready for service and this afternoon and night there will be free concerts by Minster's band. These concerts bid fair to be of more thousal interest as, in arranging the program, Mr. M ster has included numerous "request" numbers. W night's dancing is featured.

Steamer St. Johns.

With the advent of June, moonlight trips upon the Potomac are becoming one of the favorite diversions of Washingtonians, and the management of the steamer St. John has prepared a schedule which will appeal to those who appreciate the attractions of the river in the summer season. The steamer leaves the Seventh street wharf at 7:15 o'clock every evening, except Saturday and Sunday, goes down the historic Potomac 20 miles to Indianhead and then returns. Music is furnished by Sokolov's jazz orchestra for those who wish to dance. The St. Johns will make its first regular Saturday trip since the opening of the season this coming Saturday with sailings to Colonial beach Saturday at 2:30 p. m. and again on Sunday at 2 a. m.

Chesapeake Beach.

Free dancing on an over the-water pavilion to jazzy music by Prof. Ralph Garren's celebrated clown orchestra is the outstanding feature of the daily program at Chesapeake beach, the nearby bay resort. The evening crowds constantly are growing in size. Trains leave the District line daily at 6:30, enabling pleasure seekers to leave the heart of the businss section as late as 5:45. The train reaches the beach at 7:30. Excursionists then have until 10 o'clock to cepicy the numerous attractions.

The fairyland of amusements, sparkling at night with myriad varicolored electric lights, is picturesquely situated over the water.

Chevy Chase Lake.

Special nights are to be featured quite frequently from now on at Chevy Chase lake, and an abundance from now on at Chevy Chase lake, and an abundance of pleasant surprises and entertainment is in store. Thursday night will be "candy box" night, when a generous box of confections will be given to holders of lucky numbers. Unlike other "lucky number" dances, a box of sweets will be given to the holder of a lucky number during each dance from 9:30 o'clock till closing. In all, there will be about 20 boxes presented. Other feature nights will be announced later. Bancing begins every night at 8:15 o'clock. Meyer Davis' two orchestras supply the music.



Brown Is His Name, But It Should Be "Versatile"

Everything, Including Films.

Being fortunate in the possession of a good voice, he at this time turned his talents toward musical comedy and for several seasons was seen and heard in musical comedy spent two years in "Oh Lady, Lady," and a season and a half in "The Little Whopper."

Recently he has been won over to the films and has been seen mosty on the screen in the company of such well-known persons as Mary Pickford, the Talmadges, Peari White, Mae Murray and others. He has just finished a picture with Corinne Griffith.

And speaking of versatility, one might also add that Mr. Browne sings for phonograph records, his particular hobby being the old min-

Webster Campbell, who directed

Next Week's Shows

NATIONAL The Scarlet Man," the new comedy-satire by Will-iam LeBaron; produced by Charles Dillingham.

GARRICK-"Adam and Eva," the play designated to usher in the stock sesson at the Garrick next Monday evening. Robert Brister, leading man; Florence Martin, Douglass Dombrielle, Leah Winslow, J. Arthur Young. May Oliver and others in cast.

COSMOS - Vera Merserau in classical and Egyptian dancing; Ross and Dell in comedy cycling; Shaw and Campbell: Giddy and Giddy; Marlette's Manikins; Lew Cooper, and Costa and Follette.

STRAND—Cecilia Weston in song hits; Kneeland and Powers; Lee Beggs and company in "The Old Folks at Home;" Equille

PALACE_"Carnival," the adap tation of the play by Matheson Lang and H. C. M. Harding.

METROPOLITAN - Harold Lloyd in "Now or Never,"

KNICKERBOCKER — Sunday
and Monday, "Now or Never;"
Tuesday and Wednesday, "The
Heart of Maryland;" Thursday,
and Friday, Mr. and Mrs. Carter De Haven in "The Girl in the Taxi;" Saturday, Bebe Daniels in

CRANDALL'S - Lionel Barry, more in "The Great Adventure."

Mary Ryan's Leading Man Has Done Little of

An actor who is well known both Corinne Griffith in the production. "What's Your Reputation Worth?" which will be the featured attraction at Moore's Garden theater the he rose Sam H. Harris y...

"The Turn of the Road," which gave terior decorating for terior decoration for terior decoration for terior decoration for the formula for terior decoration for the formula for the formula

After his appearance in "Cordella had remained in the picture they Blossom" he was invited to join the would have attracted attention and Cohan and Harris forces and played for a season in the Chicago production of "On Trial." Then for two years he was leading man for Miss Ryan in "The House fo Glass."

replaced by a vase of flowers.

"Flowers," said Mr. Campbell.

"are naturally expected in a set of
this sort, and when they are caught
by the eye do not detract the atten-

One of the most exciting scenes in the big William Fox production of "If I Were King." which will be the featured attraction of Moore's Rialto theater all week, beginning today, is that in which William Farnum, the noted Fox star, engages, gages in a duel in a darkened tav-

n. Mr. Farnum is an expert swordsman. Any one in the theatrical profession will tell you that, far back in the days when William was so popular in the spoken drama on Broadway and through-out the country, his dueling scenes

ere famous.

When Walted Law was engaged for the part of Thibault and Claude Payton for the role of Montigney in this Fox screen production they knew they would have to cross knew they would have to cross swords with Farnum, and, being veteran actors, knew also that these scenes would not be child's play. Both began to practice. play. Both began to practice.
Farnum told them he would practice with them, so they would make the dueling scenes beyond criticism.
They were at it for days before Director J. Gordon Edwards was ready

When the call came for the due when the call came for the due in the darkened tavern Farnum and Law went at it as if it were real. The cameras ground for half an hour and at the end of that time Walter Law declared he wanted the remainder of the day off. Farnum, too, was tired enough to agree. The scene in which Farnum fights both Law and Payton comes later in the play. This, beside being realistic, has its touches of hu-

Great Falls Park.

Every week-day evening there is free dancing in the spacious pavilion overlooking the fafls, which are illuminated by powerful electric searchlights, as well as a myriad of varied colored open. Many enjoy inspection of the remains of the old mill, the forge, the locks, the dam, the jail and other evilations of the remarkable engineering skill of Washington.

Table Trace for the dramatic field.

Changing fashious have fosced Chesapeake Beach Chesapeake Beach Kid," a new "trade-mark" bathing girl. The Chesapeake Beach Kid," a familiar form for many years to washingtonians, was thrown into the dam, the jail and other evilating skill of Washington.

The Chesapeake Beach Rahy of 1921, who three away most of her chesapeake Beach Rahy of 1921, who three away most of her clothes to win the job.



Leading Man at Garrick Is Devoted to Athletics

Robert Brister Holds Theory That Stage Success Depends on Bodily Fitness.

Athletics and hard work have been responsible for the rapid rise to fame of Robert Brister, popular to fame with the stock players, leading man with the stock players, "Double Exposure," "Up Mabel's Room," "The Girl in Night" who will open at the Shubert-Garrick theater for the summer months,

commencing Monday, June 20.

Brister realized that by keeping himself in perfect physical condi-tion he could better master the difficulties of the stage. As a result he took up the playing of handball and has, by constant practice, be-

come quite an adept. He has en-tered a number of tourneys and has come out with high honors. This popular leading man is an-other who can be classed as a veri-table golf fiend and many a morn-ing he can be found traveling over the links pursuing his fayorite pastime. This outdoor exercise has been responsible for Brister's manly appearance and perfect health. His health has meant everything to him because his work before the foot-lights has been constant. He has the reputation of being employed on one stretch as long as many other Broadway notorieties. This fact has been proven during his engagement as Florence Rockwell's leading man in "The Bird of Paradise," a posi-tion which he has held for the past

Great Falls Park.

Sunday outlings at Great Falls park afford entertainment for pleasure-seekers such as cannot be enjoyed elsewhere. Free admission, Sunday concerts, amusement devices for the children, spacious groves in which picnickers may find recreation and rest, completed with opportunities for kodaking, boating and fishing add to the delights of a day here.

Every week-day evening there is free dancing in the spacious pavil-

Athletics and hard work have Lady." Cumberland was success Limousine" and "Ladies" Night," in which he appeared for 46 weeks in the New York season now ending.

> Manager Roland Robbins. Keith's, is fast becoming a horse-man of no mean skill in curbing the mettlesome steeds of the Rock Creek trail. Every morning these days, for more than an hour, the suave manager of the Keith strong-

Joseph P. Morgan, general man-ager of the Crandall enterprises in the Washington territory, spent the major portion of last week in Mar-tinsburg, W. Va., and Cumberland,

New Beach Girl.

In the Pictures

Mary Ryan, the noted stage Mary Ryan, the noted stage star, is pictured at the left, above. Miss Ryan finds a new role in "The Turn in the Road," the comedy by A. E. Thomas that begins a week's engagement at the National tomorrow evening. Florence Martin, who is pictured above in the center, is the new leading woman who will

new leading woman who will bow with the stock players who inaugurate a season of summer stock at the Garrick theater a week from tomorrow night un-der the management of Jack Ed-

appearance is the signal for rejoicing in vaudeville circles.
She is prominently featured in
the bill at B. F. Keith's this
week, beginning tomorrow.
Ted McLean, the amiling
youngster depicted below, is a
very prominent member of the
vausieville bill at the Cosmon
this week who will be seen for

Today's Amusements

B. F. Keith's-Vaudeville.

Strand-Vandeville and pic-

Strand—Vaudeville and pictures.
Columbia—"The Woman God
Changed," with Seena Owen.
Metropolitais—"The Sky Pilot,"
with Colleen Moore.
Rialto—William Farnum in "If
I Were King."

Palace—Ethel Clayton in

Sham."

Garden—Corinne Griffith in
"What's Your Reputation Knickerbocker - "The Sky

Pilot."
Crandall's—Priscilla Dean in Reputation."

Glen Echo Park—Resort at-

Cheanneake Beach-Beaut at tractions.
Great Falls Park-Resort at-

tractions.

"Miss Lulu Bett" Wins \$1,000 Pulitzer Award For Year's Best Play

Extreme liberality of taste in their attitude toward dramatic art has been shown by the Columbia university juries that have recom-

wholly unalike in substance and style. Their only similarity is that their authors have set for themweek appointed to the position of cashler at Crandall's Metropolitan acter in minute detail. But in theater. Miss Wysong is a native of Washington and has previously served in the same capacity in several of Washington's foremost photoplay houses.

The Southern Play

By EARLE DORSEY.

OME thirty-odd months have whistled past sine Armageddon ended and near beer began some thirty-odd months of stupendous social, economic and political change, in which prohibition has triumphed, clerics have turned ward-heelers, movies have embraced morality, skirts have gone kneeward for the second time, bootlegging has joined the fine arts and woman has found her place outside the ho

Generally speaking, the arts and sciences have sen keenly affected by this epic revision of human values and the theater no less so. The era has evolved less than a handful of new first-rate dramatists, but femand and a more earnest striving for accurate dramatic craftsmanship and a more accurate prese tion of the thrice-vivid drama of life within the

In view of this quickened technical faculty it seems downright remarkable that of the 300 or more plays which have been produced in the past two years there have been but two and two only that occur to memory as the work of southern playwrights-"The Red Dawn," by the Rev. Thomas Dixon, jr., and "The Hotheads," by a dramatist named Faller, based on Will or possibly two-more plays produced in the past brace of years by writers of southern origin, but the number does not exceed that figure.

Ignoring for the moment the startling sterillty of the south in the generation of playwrights of real ability, one is obsessed and gruesomely fascinated by the appalling low technical standards of these two southern writers—the only two I can remember who have boldly blazoned their sectional trade-mark across the face of their manuscripts.

the face of their manuscripts.

It has long been an axiom of literary discussion that the southland is a vertiable Death valley in the matter of prose and verse composition and the same far-spreading blight, to all appearances, has affected the theater products of the region in an even more unmistakable fashion. It is not surprising, accordingly, that the conspicuous, outstanding examples of southern stage writing of the past two years should be marked by a total indifference to and a total ignorance of the impetuous urge of the national theater toward a higher technical and thematic standard and that the two most conspicuous examples of frankly southern drama of the past year should reek mustily of the writing standards of ten-twent'-thirt' melodrama of the late '90s.

NE actually hesitates to accept as indicative of

ONE actually hesitates to accept as indicative of southern literary attainment in the theater the two theater products I have already outlined. but the fact remains that during the past 30 months they are the best plays and practically the only plays that have been written by southerners who proclaimed their sectional antecedents with sounding brass and tinkling cymbal and who called all true southerners to rally 'round the literary Stars and Bars and do homage have contributed more notable examples of stagecraft to the native theater, but if such exist they have care fully concealed their South Atlantic or gin beneath a Lamb's club address or a New England postmark.

Under the circumstances, one is forced to accept one of two theories: (1) That "The Hotheads" and "The Red Dawn" are representative examples of southern playwrighting, or (2) that southerners of actual literary competence are careful to avoid the stigmata of southern literary origin by appearing as Indianans, Cape Cod Tankees or New England school-masters.

actual literary competence are careful to avoid the stigmata of southern literary origin by appearing as Indianans, Cape Cod Tankees or New England school-masters.

There is just enough good writing left in the south to remind one that 75 years ago, the cultural center of the United States was situated below the Potomac. For instance, there is Corra Harris, Joel Chandler Harris, Thomas Nelson Page, James Branch Cabell and one of two others that readily rise to mind. Each and every one, it will be remarked, has confined himself or herself to nontheatrical writing and so far as I know, each and every one has studiously avoided the theater as a field of operations, leaving that lone and drear waste to the Thomas Dixon, jr's, and perhaps one or two others of even lesser fame. It may also be remarked that with hardly a single exception the few competent writers of the southand are writers deeply grounded in the soil of the old aristocracy and are as indigenous to the new southern literary order as Stonewall Jackson is indigenous to the soft-drink industry.

Such southern stage writings as one sees today are marked by one definite, undownable motif: The motif of harsh, hate-twisted conflict, a conflict to evolve some sweeping, all-embracing panacea for one or another sickly political malady. Politics seems as inseparable from ratorback hog. The hero of southern drama is invariably the chemically-pure, mid-Victorian, Galahadish hero of some bitter political contest who, by dint of high-sounding phraseology and an Ajax-like series of postures, eventually beats down fearful odds and evolves the remedy that will free the race and send cotton back to 35 cents.

The melodrama, likewise, is the only form of drama they seem to know, and humor, when it appears, is injected in mechanical and one-fingered doses, not because the playwright believes in or appreciates humor but because humor appears in the accepted dramatic formula and some slight attention must be paid to formula, be it never so awkward, elephantine or blunt.

NOTHER hall mark of Dixie drama is its meticulous avoidance of a stage analysis of sex and the sex conflict that permeates human exist-The southern woman, obviously, is a wellordered, docile creature who is pushed into the background at the slightest provocation-a creature, who never invades politics, defies her pastor or argues for birth-control. In short, she is mere moonshiny background for love scenes and plays no part at all in the universal teeth-gnashing over the negro problem, the lynching problem, the law-and order problem, the

lynching problem, the law-and order problem, the caffeine problem and all the thousand and one problems of politics and the suffrage that are taken nowhere so seriously as south of the Potomac.

On the purely technical side, the picture is even darker. Whenever a truly southern playwright emerges his technique bears evidence of a long and close-confined isolation, a wide-reaching unfamiliarity with the march of literary progress and its rapidly evolving forms. Tennyson and Mrs. Southworth, rather than Dreiser or O'Neill, seem to be the dramatic and stylistic preceptors of Dixie, with rather more of Mrs. Southworth and rather less of Tennyson, save in the rigid adherence to orthodoxy in conduct and manner.

days, for more than an hour, the suave manager of the Keith stronghold, aided and assisted by Johnnie Ghen, can be seen threading his way along the trail that winds through Zoo park.

Marguerite Clark's triumphant return to the screen after a protracted period of retirement will be celebrated at an early date at Crandall's Metropolitan and Knickerbocker theaters, where Miss Clark will be screened as star in "Scrambled Wives."

Miss Martha Wysong was last tweek appointed to the position of cashier at Crandall's Metropolitan theater. Miss Wysong is a native feling and in the manner in which the suaver of the stake of analyzing chartacter. Miss Wysong is a native feling and in the manner in which the trail adherence to orthodoxy in conduct and the rigid adherence to orthodoxy in conductant

thought of the region. I am reliably informed by an actor who toured the south with a grasshopper troupe of "The Trail of the Lonesome Pine" players that the most roundly hissed and generally unpopular scene in the play was the depicted effort of a volunteer police force to bring order out of gun-fighting chaos in a

set been given the distinction could scarcely be more dissimilar.

The prize this year, it was announced last week, goes to "Miss I Lulu Bett." by Zona Gaie. Its auther that has described it as a "comedy of manners." It is, rather, an ironical humorous story of a small town, middle-class life on its weak and shallow side, from which emerges its heroine, who, in her rebellion against the conditions that se surround her, has a touch of Ibsen's Nofa Helmes in her character.

In 1920 the prize went to Eugene G. O'Neill's "Reyond the Horizon."

In 1915 no play produced in New York was deemed worthy of the first prize, but in the preceding year the distinction fell to "Why Mara" by Jesse Lynch Williams,